

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



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SATURDAY, JUNE 21, 1856.

[PRICE 3d.  
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## Musical Announcements, &c.

### HER MAJESTY'S THEATRE.

Madlle. Piccolomini.—This evening (Saturday, June 21) will be repeated Verdi's highly-successful Opera, *LA TRAVIATA*. Violetta, Madlle. Piccolomini; Alfredo, Signor Calzolari; Barone Dauboul, Signor Vairo; Dottore Grenvill, Signor Baillou; and Germont Giorgio, Signor Benevenuto. To conclude with a new Ballet Divertissement, by Mons. Paul Taglioni. Grand Pas de Deux: Madlle. Marie Taglioni (her last appearance but one) and M. Charles. Grand Pas de Deux: Madlle. Boschetti and M. Vandrils. *La Seguidilla*: Madlle. Marie Taglioni and M. Charles.—Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

### HER MAJESTY'S THEATRE.

ROYAL ITALIAN OPERA.—On Thursday next, June 26th, Grand Extra Night, an Opera, in which Madlle. Piccolomini will appear.

On Friday next, June 27th, for the Benefit of Marie Taglioni, *LA FIGLIA DEL REGIMENTO*. Marie, Madlle. Piccolomini. With a Ballet Divertissement, entitled *LA BOUQUETAIN*.

### ROYAL ITALIAN OPERA.

LYCEUM.—Last appearance of Madame Jenny Ney.—This evening (Saturday, June 21) will be performed Verdi's grand opera, *IL TROVATORE*. Leonora, Madame Jenny Ney (her last appearance this season); Azucena, Madlle. Didlee; Inez, Madame Taglioni; Il Conte di Luna, Signor Graziani; Fernando, Signor Taglioni; Ruiz, Signor Soldi; Un Zingaro, Signor Gregorio; and Manrico, Signor Mario. Conductor, Mr. Costa. Commence at 8.

### SURREY THEATRE.—Last Night

of Italian Opera and Ballet.—This evening (Saturday, June 21) will be presented the second act of *NORMA*. Norma, Madame Loria. To be followed by *LUCEZIA BORGIA*. Lucezia, Madame Caradori. To conclude with the Ballet, *LA NYMPHE DES BOIS*. By Rosina Wright, Madlle. Agnes, Madlle. Marie, &c. &c.—Reduced prices as usual.

### DEURY-LANE.—NATIONAL

ENGLISH OPERA.—Managing Directors, Messrs. J. H. Tully and Kingsbury.—Grand Operatic Festival and 80th Night of English Opera.—Monday, 23rd of June, for the BENEFIT of Mr. J. H. TULLY, Conductor and Composer.—Weber, Verdi, and Balfe.—*DER FREISCHÜTZ*, first time this season. The Last Act of *IL TROVATORE*, or the Gipsy's Vengeance, including the celebrated Miserere. And the last act of *THE BOHEMIAN GIRL*. Tickets and private boxes may be had of Mr. Chatterton, at the box-office; of Mr. Mitchell, Bond-street; Leader and Co.; Campbell, Ransford, and Co.; and Jeffreys, Soho-square; of Mr. Tully, at his residence, 25, Southampton-street, Strand. On Wednesday, the 25th, Battista's opera, *Esmeralda* and the Hunchback of Notre Dame, will be produced for the first time in England, on and after which night the performance will commence at half-past seven o'clock.

### ORCHESTRAL UNION.

HANOVER-SQUARE ROOMS.—The LAST CONCERT of the season will take place on Saturday, June 28. Beethoven's Grand Choral Symphony, No. 9, will be given. Vocalists, Mdlle. Krall, Miss Dolby, &c.; pianoforte, Miss Arabella Goddard. Conductor—Mr. Alfred Mellon. Tickets, 10s. and 5s., to be had only of Mr. Olivier, 19, Old Bond-street.

### MR. BOLEYNE REEVES has the

honour to announce that his *SOIRÉE MUSICALE* will take place on TUESDAY, June 24th, by the kind permission of Mrs. Warner, at her residence, 49, GROSVENOR-PLACE, commencing at 8 o'clock precisely. Vocalists:—Madlle. Emilie Krall (from the Royal Opera, Dresden), Madlle. Corelli, and Miss Lascelles, Signor Marras and Signor Monari. Instrumentalists:—Pianoforte, Madlle. Guschl and Herr Telesco; harp, Mr. Bolevne Reeves; concertina, Signor Giulio Regondi. Conductors—Signor Campana, Herr Lehmyer, and Herr Wilhelm Ganz. Tickets to be had of Addison and Co., 210, Regent-street; R. W. Olivier, 19, Old Bond-street; the principal music-sellers; and of Mr. Reeves, 37, Queen Anne-street, Cavendish-square.

### MR. HENRY BOHRER has the

honour to announce that he will give a GRAND EVENING CONCERT at the HANOVER-SQUARE ROOMS, on FRIDAY, June 27, to commence at half-past 8 o'clock, on which occasion he will be assisted by—Vocalists, Madame Viardot and Herr Reichardt. Instrumentalists—pianoforte, Mr. Henry Bohrer; violin, Herr Ernst; the Orchestral Union, under the direction of Mr. Alfred Mellon. Pianiste accompagnateur, Mr. Osborne.—Numbered stalls, 10s. 6d. each; tickets, 7s. each; to be obtained of Mr. Henry Bohrer, 24, Welbeck-street; and at the principal music warehouses.

### CRYSTAL PALACE.—OPERA

CONCERTS.—Admission, 7s. 6d. The Seventh Grand Concert by the artists of the Royal Italian Opera will take place on FRIDAY NEXT, June 27th. Doors open at 1; Concert to commence at 3. Visitors not holders of Two Guinea season Tickets will be admitted by Tickets, at 7s. 6d. each. These tickets may be obtained at the Palace; at the Company's Office, 79, Lombard-street; and at Mitchell's Library; Sains' Library; of Messrs. Keith, Prosser, and Co.; and of Messrs. Cramer, Beale, and Co. Reserved seats in the new Galleries may be engaged at 2s. 6d. each. Tickets for these seats will be issued at the Crystal Palace only. After the Concert there will be a display of the Fountains.

G. GROVE, Secretary.

Crystal Palace, June 5th, 1856.

### M. ALEXANDRE BILLET'S

SECOND MATINEE MUSICALE will take place at his residence, 12, RUSSELL-PLACE, FITZROY-SQUARE, on THURSDAY, June 26, to commence at 8. Violin, M. sainton; violoncello, M. Paque; pianoforte, Miss Freeth (pupil of M. Billet) and M. Billet. Vocalists, Madame Enderasohn and M. Jules Lefort.—Tickets, Half-a-Guinea each; to be had only of M. Billet.

### MDLLE. LOUISE CHRISTINE has

the honour to announce that her MATINEE MUSICALE will take place on SATURDAY, June the 28th, at her residence, 3, EATON-SQUARE, under the immediate patronage of her Grace the Duchess of Northumberland, her Grace the Duchess of Wellington, the Dowager Marchioness of Ely, the Marchioness of Drogheda, the Lady Emily Foley, the Lady Louisa Douglas Pennant, the Countess of Clarendon, the Countess of Elgin and Kincardine, the Countess Dowager of Essex, the Countess of Dunraven, the Lady Cecilia des Vaux, Lady Charles Somerset, the Lady Mary C. N. Hamilton, the Lady Elizabeth Duncan, the Lady Harriet Ramsden, the Lady Catherine Whible, Lady Robert Grosvenor, the Hon. Mrs. Ferguson (of Pitfour), Lady Douglas, Lady Wetherall, Warnford, Lady Flower, Lady Dillon, Mrs. Dudley Perceval, Mrs. Montague P. Russell. To commence at 3 o'clock precisely.—Tickets, One Guinea; to be had of Jullien and Co., 214, Regent-street.

### MR. FRANCESCO BERGER begs

to announce that his SECOND MATINEE MUSICALE will take place at the BEETHOVEN ROOMS, 76, HARLEY-STREET, on WEDNESDAY, the 25th of June, on which occasion several of Mr. Berger's newest compositions will be introduced. Vocalists—Miss Messent, Miss Palmer, Herr Rokitsansky, and Herr Reichardt. Instrumentalists—Violin, Herr Louis Riez; piano-organ, M. Louis Engel; pianoforte, Mr. Francesco Berger; accompanist, signor Alberto Rindiegger.—Single tickets, 7s. 6d.; family ditto, admitting three persons, 17s. 6d.; to be had of Messrs. Addison and Co., 210, Regent-street; and of Mr. Francesco Berger, 36, Thurloe square, Brompton.

### MR. & MRS. ALFRED GILBERT'S

Third and last Performance of CHAMBER MUSIC will take place at WILLIS'S ROOMS, on MONDAY Morning, June 30.—Tickets, 10s. 6d. and 7s.; may be obtained of Mr. Alfred Gilbert, 13, Berners street, Oxford-street.

### PIANOFORTE TUNER.—Wanted

immediately, in the country, an active and experienced Pianoforte Tuner. One who can do small repairs preferred.—Application by letter (post paid), addressed A. B., "Musical Gazette" Office, 141, Strand.

### NEW BEETHOVEN ROOMS, 27,

QUEEN ANNE-STREET, CAVENDISH-SQUARE.—Mr. H. C. COOPER begs most respectfully to announce that he will give a *SOIRÉE OF VOCAL AND INSTRUMENTAL MUSIC* at the above rooms, on WEDNESDAY, July 3, 1856, to commence at half-past 8 o'clock precisely. In the course of the concert Mr. Cooper will perform Bach's Chaconne and a Nocturne (Ms.), composed for him by W. F. Wallace. Vocalist, Miss Milner. Instrumentalists—Piano, Mr. C. Salaman; Violin, Mr. Cooper; Viola, Mr. Webb; Violoncello, Mr. Hancock. Mr. W. V. Wallace will preside at the pianoforte.—Single tickets, 5s. each; a family ticket, to admit five persons, 21 1s.; to be had only of Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square, and at the rooms on the evening of performance.

### MR. GEORGE TEDDER begs

respectfully to inform his friends, patrons, and the public, that his ANNUAL CONCERT will take place at the Music Hall, Store-street, Bedford-square, on MONDAY, June 30, and WEDNESDAY, July 2; on which occasion will be performed (the first time in England) a Motett for female voices and organ obligato, by Mendelssohn. Vocalists—Messadmes Caradori, Zimmerman, Onorati, West, L. Isaacs, and Poole; Messrs. N. De Becker, Onorati, Tedder, T. Distin, and Herr Formes. Pianoforte, Messrs. M'Crea and Carl Anschütz; violoncello, Herr Taubert; concertina, Mr. W. H. Birch. Conductor, Carl Anschütz. Tickets, 4s., 2s., and 1s., to be had of Mr. George Tedder, 25, Devonshire street, River-terrace, Islington; and of music-sellers.

### MISS ARABELLA GODDARD

begs to announce that she will give a *SOIRÉE MUSICALE* at the Hanover-square Rooms, on Wednesday evening, July 3, to commence at half-past 8 o'clock, on which occasion she will be assisted by Mr. Sims Reeves and Mons. Sainton. Miss A. Goddard will perform, amongst other things, the Grand Sonata in B flat, op. 106, of Beethoven. Tickets, half-a-guinea, to be had at Cramer, Beale, and Co.'s, 201, Regent-street; and of Miss A. Goddard, 47, Welbeck-street, Cavendish-square.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Charing-cross Office, and addressed 141, Strand.

Every exertion will be made for the punctual delivery of the GAZETTE. Complaints on this subject should be sent at once to our Office, when the missing numbers will be forwarded.

RECEIVED.

Mrs. B., Ludlow; G. L., St. Leonards.

## THE MUSICAL GAZETTE

SATURDAY, JUNE 21, 1856.

HER Majesty's Theatre has been the scene of another triumph since we last addressed our readers. The *debut* of Madlle. Johanna Wagner was as complete and legitimate a success as that of Madlle. Piccolomini a few weeks since. We had intended writing at some length upon the first appearance of this very talented *artiste*, but we delayed our operative article until the end of the week, and now find we have only room to point to the fact of an extraordinary hit having been made, that our readers may be induced to see one of the most remarkable impersonations that can be witnessed on the lyrical stage. Many would consider that Shakspeare's beautiful play, worked up in a different style, and wedded to music which is all but trash, would be intolerable: let such go and see Madlle. Wagner as Romeo with all speed, and they will be ready to agree with what we intend saying next week.

Madlle. Piccolomini has only treated her admirers to one little strain, apart from *La Traviata*, and that was the short solo in *La Carità* introduced at Mrs. Anderson's concert. On Friday next she appears as Maria in *La Figlia del Reggimento*, in which there is little doubt that she will be successful, though the opera affords less scope for variety of expression than *La Traviata*; the gaiety she displays in the first act of *La Traviata* is an earnest of the liveliness with which she will play in *La Figlia*.

It is remarkably strange that orchestral and chamber concerts cannot be thoroughly distinct. At Mrs. Anderson's, on Monday, three or four pieces from operas were accompanied by the pianoforte, with a full band and conductor quietly looking on. Speaking, again, of this concert, reminds us of the absurd way in which Mr. Charles Braham was announced. Many of our readers will scarcely believe that "*La mia letizia*" was to be sung by Signor Carlo Braham (pronounced, we suppose, Carlo *Brarharm*). If Mr. Charles Braham dictated or consented to this foreigning of a name so essentially English, we are afraid we shall get spiteful, and talk about his misplaced C sharp for weeks to come. Let us hope that in future Mr. Charles Braham will content himself with an English denomination. His father went abroad, and he never called himself or suffered himself to be called *Signor Braham*.

All who have the opportunity of perusing this Number of our Journal, and wish to enter their names as Subscribers, are requested to write direct to the Office, 141, Strand, stating with which Number their Subscription is to commence; for, if they prefer obtaining the Musical Gazette through their Booksellers or News-venders, an intimation that they have so done will be gratifying to the Proprietors.

## Metropolitan.

## NEW PHILHARMONIC SOCIETY.

THIS Society brought its fifth season to a close on Wednesday evening, when one of the largest audiences ever known in the Hanover-square Rooms assembled, some to hear good music by a

first-rate band, others to embrace one of the few opportunities remaining of hearing Madame Goldschmidt, who shortly takes flight for Germany.

Dr. Wylde conducted. There were three overtures, Mendelssohn's *Ruy Blas*, Auber's *Masaniello*, and Weber's *Oberon*. All were brilliantly played, but Weber's sparkling prelude was taken at about the same pace as at the first Crystal Palace concert, when the violins in the rapid movement played every other note! The symphony was Beethoven's "*Pastoral*," which was almost faultlessly executed: an extra rehearsal should have been bestowed on the *andante* by way of enforcing steady and quiet playing. All our orchestras are too vigorous.

Mendelssohn's pianoforte concerto in D minor introduced Mrs. J. Robinson, of Dublin, who produced a most favourable impression in this very difficult work. The *andante*, most expressively played, was almost encored, and at the close of the concerto Mrs. Robinson received the most flattering demonstrations of approval.

Madame Goldschmidt appeared three times, and created the usual enthusiasm, and was set down for pieces to which she is thoroughly adapted; the first was the great *scena* from *Der Freischütz*, which was sung with all that dramatic fervour and vocal potency which she possesses in so eminent a degree; the next, Rossini's aria with chorus from *Il Turco in Italia*, "*Squalida veste*," which she introduced at the Nightingale Fund Concert, and which is a remarkably effective *morceau*; the last, a vocal arrangement—at least, an arrangement for the voice and pianoforte—of some of Chopin's mazurkas, an exhibition both extraordinary and pleasing. Madame Viardot is the only other vocalist of the present day who indulges in these unusual vocal feats: both of these ladies accomplish them with no apparent effort, and with remarkable grace.

A selection from Dr. Wylde's *Paradise Lost* is all that remains to be noticed: from the first part of this work was introduced a chorus, "*Farewell, happy fields*," and solos by Miss Sherrington and Herr Rokitsanski; from the second, a quartet, in which Miss Huddart and Mr. Tennant took part, a soprano solo, and a duet. The chorus "*Farewell*" is heavy, too heavy: the soprano solo, "*For spirits, when they please*," though the words are not sufficiently inspiring for a separate movement, is graceful, and has a frequent piquant phrase for the first violins in high treble which is by no means unpleasing.

We have seen no list of directors of the New Philharmonic Society. The only names we have stumbled upon during the season as connected with the management are Dr. Wylde, Mr. Benedict, and Mr. W. Graeff Nicholls: therefore to Mr. W. Graeff Nicholls, Mr. Benedict, and Dr. Wylde, our thanks are due for a most interesting series of concerts, and we take our leave, congratulating them on their success, and wishing them many returns of the season.

## MR. HULLAH'S ORCHESTRAL CONCERTS.

The 2nd concert of the 2nd series of these meritorious performances took place on Monday evening, and was not so numerously attended as the programme and execution merited. The instrumental selection alone was a great treat. Beethoven's first symphony, Mendelssohn's overture *The Calm Sea and Prosperous Voyage*, a highly imaginative and excessively beautiful work for the concert room, and Weber's to *Der Freischütz*, performed as they were on Monday night, were worthy of a crowded attendance. Mr. E. Silas played a pianoforte fantasia, and Mr. Winterbottom a solo on the trombone, a concerto by Ferdinand David, of Leipsic.

Miss Banks and Miss Palmer were the lady vocalists. Miss Banks sang Mozart's "*Ah! lo so*" from *Il Flauto Magico*, and Miss Palmer an aria from Handel's *Arminius*, and they joined in a duetto from Winter's *Proserpina*, which was encored.

Mr. Sims Reeves could not have displayed his fine voice and tender expression to better advantage than in the graceful serenade by Melique, "*When the moon is brightly shining*," and a ballad by Mr. Hullah, "*Autumn leaves*," the words of which are from an operetta entitled *The Village Coquettes*, the words by Charles Dickens. We are surprised Mr. Reeves does not more frequently sing this charming ballad. He first introduced it at a concert of Mr. Hullah's, at Exeter Hall, six or seven years ago, and was vociferously encored on that occasion. He was compelled on Monday night to repeat both songs.



## ROYAL ACADEMY CONCERTS.

The 4th concert of the season took place on Tuesday morning. The only exhibitory composition was an overture of small dimensions by Mr. Turner, a pupil of Macfarren. The vocal and instrumental exhibitions of the students were decidedly interesting. Miss Whyte and Miss Spiller distinguished themselves respectively in a *scena* from an opera by Lord Westmoreland, *L'Eroe di Lancastro*, and in an aria, "Infelice," by Mendelssohn. Miss Forster sang a prayer from Winter's opera *Zaira*, and Miss Bignall from *Der Freischütz*. A duett from Donizetti's *Maria Padilla* was sung by Miss Lucia Fosbrooke and Miss Janet Whitehead, and Mendelssohn's trio "Lift thine eyes," by the Misses Spiller, Whyte, and Shepherd. Master Isaac, of whose performances as a violinist we have before spoken, played two movements from Mendelssohn's concerto with wonderful expression and finish; and Miss Scott displayed executive talent in a pianoforte concertino by Benedict. The full choir were heard to advantage in Ford's "Since first I saw your face," and Lord Mornington's "Here, in cool grot," though we think something a little less hackneyed than the latter might have been selected for an exhibition of part-singing. A light and sparkling overture, by Lord Westmoreland, to an opera entitled *La Scempiglio Teatrale*, was performed. There was a crowded attendance.

## VOCAL UNION.

The 2nd concert of the Vocal Union,—still "assisted by Mrs. Winn," although she appeared essential to the execution of some portion of the programme,—took place at Hanover-square on Wednesday. We were fearful that the counter attractions of the Royal Botanic Society and the Crystal Palace would have withdrawn all the audiences that were required in London for two or three morning concerts, but it seemed that plenty of auditors were still forthcoming, and the Vocal Union was very well supported. It was not exactly a Vocal Union audience, however, at Hanover-square, for they encored the wrong pieces: the first that excited the enthusiasm of the assembly being Hatton's part-song "Beware," with the American poet's peculiar words; the next, Webbe's catch, "Would you know my Celia's charms?" Such compositions as Horsley's "When the wind blows" and "Under the greenwood tree," the joint production of Dr. Arne and Sir Henry Bishop, exquisitely sung as they were on this occasion, certainly deserved the honour which was bestowed on the more taking pieces. The other most successful performances were Callcott's "Thou art beautiful," Webbe's "When winds breathe soft," and Horsley's "Come gentle zephyr." Miss Moss, in Knyvett's glee, "Oh, my Love's like the red, red rose" was rather uncertain in intonation, but, in everything else she had to do, was satisfactory. The only madrigal was "The Silver Swan," by Orlando Gibbons. At the close of the first part Mr. Lindsay Sloper gave two pianoforte pieces, a polonaise by Chopin, and a Tarantello by Stephen Heller: he also accompanied the popular "Chough and Crow," which concluded the concert.

## CHOIR BENEVOLENT FUND.

WE very briefly referred last week to the annual festival of this excellent institution, and are glad to extend our report of the same. The musical gentlemen present were Messrs. Gray (hon. sec.), Lockey, Hobbs, Machin, Francis, Bailey, Gadsby, H. Buckland, H. Barnby, Dyson, Butler, Dawson, and Thomas. There were also choir boys from the Chapel Royal, St. Paul's, Westminster Abbey, and St. George's Chapel, Windsor, and the performances were directed by Dr. Elvey, whose simple and solid arrangement of the National Anthem was employed on the occasion.

A finer performance of choral music could scarcely be listened to. Benedict's students' chorus from the *Gipsy's Warning*, "Blest be the home," was encored, also "Down in a flow'ry vale," and a fine madrigal by Striggis (1560), "No din of rolling drum." This is a most masterly composition, and one which, from its taking character, should be frequently heard. The commencement is very peculiar; the harmony of the tonic is adhered to for some seven or eight bars, a strange deviation from the usually restless state of the madrigal.

Webbe's fine glee, "When winds breathe soft," could not have been sung more impressively. The soprano, Master Sullivan, from the Chapel Royal, has a most lovely voice, and sang his part

exquisitely. The full choir joined in the repetition of the last movement with fine effect. A madrigal by Nicholson, organist of Magdalen College, Oxford, in the seventeenth century, was less effective. A composition by Dr. Elvey, called a glee, and entitled "The Orphan's Prayer," pleases us much, though it is wanting in consistency. It is in three sections—the first being a slow movement, the second an allegro, both of which are beautiful specimens of part-writing, while the third is nothing more than a simple hymn tune, and does not hang nicely on to the other movements. The epitaph on Thomas Tallis, published in our "Scrap-book," two or three numbers back, and which was set to music by Dr. Cooke, was to have been performed, but long speeches occupied so much of the evening that it was omitted.

The Rev. George Williams, vice-provost of King's College, Cambridge, in responding to the toast of the Deans, &c., remarked with some severity upon the neglect of the choir at Eton and some other foundations where liberal provision was made for a choral service, which had fallen into desuetude. Sir Thomas Gladstone, the President of the day, proposed the health of Mr. Gray, the Honorary Secretary to the Fund, who responded at some length, corroborating the rev. gentleman's statement, and calling attention to various abuses which he hoped and trusted might ere long be rectified. He read a list of the donations, which amounted to nearly £100, amongst which were £20 from R. Ellison, Esq., sixth donation; 10 guineas from Rev. Joseph Brown; £10 from Captain E. J. Ottley, fourth donation; £10 from Maxwell Close, Esq.; 5 guineas from C. Rawlings, Esq.; £5 from Sir Thomas Gladstone, second donation; £4 from Rev. J. Wilder, second donation; 3 guineas from Mr. Justice Coleridge, and 3 guineas from the Ven. Archdeacon Robinson; he also stated that the fund had now reached the amount of £2,200, requiring only an additional £400 to enable them to afford relief to distressed members.

Choral Festivals have been held since 1850, in Westminster Abbey, St. George's Chapel, Windsor, King's College Chapel, Cambridge, Peterborough Cathedral, and Eton College Chapel. A meeting will take place this year at Norwich.

## CRYSTAL PALACE.

ON Wednesday took place a *fête* of the most brilliant description, the occasion being the first display of the entire system of water-works, of the astonishing magnitude and extent of which few could have formed any notion even by parading the entire park and viewing the ominous looking pipes which peep above the water in the various basins.

Her Majesty and the Prince, who have throughout taken so lively an interest in the Crystal Palace proceedings, honoured the ceremony with their presence. The Royal party included the Regent of Baden, Prince Frederick William of Prussia, the Prince of Wales, the Princess Royal, the Princess Alice, with the Duchess of Atholl, Lady Caroline Barrington, Lord Rivers, Lieutenant-General Baron Schreckenstein, Colonel Baron Seutter, Lord Charles Fitzroy, and Captain the Hon. D. de Ros. They arrived at the Crystal Palace at five o'clock, and, in four open carriages, drove past the Water Temples in the centre walk towards the extreme south of the park so as to make as nearly as possible the circuit of the grand basins: as the Royal party crossed the grounds the upper fountains commenced, and, on their arriving at a point commanding a view of the cascades, water temples, and the whole range of the lower works, these were all brought into play amidst the shouts and cheers of a vast multitude. Anything more animated and splendid than the scene at this moment it is impossible to conceive: never have the verdant slopes of the park been thronged by so elegantly dressed an assembly, amongst the varied hues of whose dresses water appeared in every direction, producing a most enchanting effect, and completely dazzling the eye with its stupendous extent and variety. The centre jets in the large basins throw an enormous column of water, and are surrounded by jets of every variety of design; a line of *fleurs-de-lis* extends for at least a quarter of a mile, broken only by the large fountain and the dividing bridge. At each end of this long and graceful line is a group of pipes, throwing to a considerable height, surrounded by a complete network of water produced by oblique jets, while designs of great beauty and novelty are dispersed throughout the basins, forming a perfect liquid forest, and constantly displaying the most perfect rainbows. At the north and south ends of these great basins are fountains at an elevation,

the water of which rolls down a stone staircase to join the level, and from the water temples, which are on the upper terrace, falls take place to the same level, broken by broad and shallow steps, each flight being marked on either side by a statue supporting a basin with a single jet. There are two of these vast staircases, and the effect is alike novel and imposing. The water temples are rather weak, and the one to the north did not behave very well on Wednesday, so that they had little share in the liquid glories of the day: they throw water horizontally from the golden ball, and by the time this has broken over the dome, it falls thence in drops only, and has a rather meagre effect, though in the sunlight it is pretty and sparkling. With all due respect for the talent of Sir Joseph Paxton we think that the water temples are an error in design. It is impossible for a sufficient body of water to be expressed from the small globe in question to cover the large dome and make anything like an imposing fall: a fringe of jets round the edge of the lower part of the dome would be a vast improvement, and would form a cascade of considerable beauty.

The whole of the fountains played for about three quarters of an hour. Her Majesty and the Royal party, before leaving the Palace, viewed the general effect from one of the galleries.

The bands of the Company, the Coldstream Guards, and the Royal Artillery were in attendance, and played in different parts of the grounds throughout the day. The only piece we happened to come near was the march from Costa's *Eli*, and that was played at a most doleful pace. We recommend Mr. Costa to send a metronome to all the bandmasters, or the March of the Israelites will find few admirers.

Considering the vast number of visitors the railway arrangements on this exciting day were excellent.

In the evening Mr. Shoppard performed a selection of music on Bevington's organ.

The sixth concert yesterday exhibited a little deficiency in point of attendance, yet there was a goodly company. In addition to the powerful vocal corps which has hitherto appeared, Madame Devries, who has been successful in the part of Donna Anna at the Royal Italian Opera, was introduced to a Crystal Palace audience; she sang Meyerbeer's "Va, dit elle," from *Robert*. Madame Didiée was encored in Donizetti's "Deh non voler," from *Anna Bolena*; Grisi in the beautiful *preghiera* from *Otello*, "Deh calma;" Mesdames Bosio and Didiée, in the duett "Dolce conforto," from Mercadante's *Il Giuramento*, and Madame Grisi, Signori Mario and Gardoni in the *terzetto a canone*, from Costa's *Don Carlos*, "Vanne a colei," which was to have been sung last week. Madlle. Ney distinguished herself in the finale to Mendelssohn's *Loreley*, a fragment which should be again introduced at these concerts; in "Non mi dir," from *Don Juan*, she finished with an ungraceful cadenza. There was a tenor solo, but Gardoni was heard in a duett from *Il Conte Ory* with Madlle. Marai, and Mario appeared in the finale from *Otello*, "Incerta l'anima." The chorus sang Dunby's "Awake! Æolian lyre," and the band performed Cherubini's overture, *Les deux journées*, and Rossini's *Semiramide*.

The water-towers at the Crystal Palace are among the most extraordinary, if not the most extraordinary, engineering works of the present day. Some idea of their strength and magnitude may be formed from the fact that each have to support, at a height of nearly 300 feet above the ground, a body of water of not less than 2,000 tons weight, and that this vast mass of fluid is constantly in motion, caused by the entry into the huge tank of the supply and the rushing out of the water into the lower basins. The towers are polygonal in their construction, and are 46 feet in diameter from centre to centre of the columns. They are constructed, to a great extent, upon the same plan as the Crystal Palace—namely, of a series of cast iron columns and girders; and the whole of the height is divided into tiers or galleries, each of which, to the uppermost one, may be reached by a winding staircase. The total height of the towers, from the first floor or tier to the top of the chimney-cap, is 279 feet, being 77 feet more than the entire height of the Monument of the fire of London; 107 feet higher than the Nelson Column in Trafalgar-square; and 155 feet above that of the Duke of York, in Carlton-place. It is hardly necessary to say that from the summit of these lofty towers a most magnificent view may be obtained of the surrounding country, and on a clear day, and with the aid of a good glass, portions of the Channel can be distinctly seen. The tank on each tower supplies but one jet of water to the lower series of fountains, but this is a jet. The pressure on

the mouth of this jet to the square inch is no less than 262lb., and the water rises, when undisturbed by wind, to a height of 280 feet. When the tank of the water tower is full, as was the case on Wednesday, the total weight resting on the foundation of the tower is something alarming, especially when we consider that the soil is clayey and the site upon the side of a steep hill. The weight on the foundation is—water in tank, 2,000 tons; wrought iron in tower, 240 tons; cast iron in tower, 638 tons; glass, timber, lead, &c., 200 tons;—total weight of each tower, 3,078 tons. From the base of these towers iron pipes are laid conducting the water to all the fountains of the upper and lower series. For this purpose upwards of ten miles of iron pipes are required. Through the smallest of these pipes a person could easily crawl; the largest would accommodate several in its huge diameter. All form a gigantic network, spreading in every direction under the rich green turf and brilliant parterres of the grounds round the Palace. A sum of money as large, we believe, as that expended on the whole of the Crystal Palace and its internal decorations and works of art has been expended in completing this magnificent system of water display. The magnitude of the undertaking may be conceived from the circumstance that when all the fountains are in full operation there are no less than 11,788 jets playing at once, through which 120,000 gallons of water pass per minute.

The following is the return of admission for six days, from June 13 to 19:—

		Admission on Payment.	Season Tickets.	Total.
Friday, June 13 (7s. 6d.)	..	1,479	3,122	4,601
Saturday " 14 (6s.) ..	..	1,309	368	1,677
Monday " 16 ..	..	6,370	569	6,939
Tuesday " 17 ..	..	4,807	455	5,262
Wednesday " 18 (10s. 6d.)	..	5,024	15,867	20,891
Thursday " 19 ..	..	4,441	325	4,766
Total ..	..	23,430	20,706	44,136

HERREN LEOPOLD AND MORITZ GANZ, artists of considerable repute in Berlin, and solo violinist and violoncellist to his Majesty the King of Prussia, and Herr Wilhelm Ganz, a rising pianist and accompanist, resident in England, gave their first concert on Saturday last, and were honoured with a very large attendance. Herren Edouard and Wilhelm Ganz commenced with a duo for two pianofortes on themes from *Norma*, by Thalberg; and the latter subsequently played Stephen Heller's "Trout," and a new mazurka of his own, also a fantasia on *L'Etoile du Nord*. The brothers Leopold and Moritz played two duetts, and each a solo, likewise forming the *obligato* to two or three of the ladies. The vocal department was sustained by the highest talent, including Madame Clara Novello, Miss Messent, Madame Rudersdorff, Mdle. Jenny Baur, and Madame Viardot; also Herr Reichardt and Signor Iradier.

THE ROYAL SOCIETY OF FEMALE MUSICIANS gave their annual concert yesterday week at the Hanover-square Rooms, when a crowded audience assembled, to the great benefit of this important institution. The following gave their valuable services: Madame Clara Novello, Madame Rudersdorff, Mdle. Krall, Madame Viardot, Mrs. Lockey, Miss Birch, Miss Dolby; Mr. Foster, Mr. Benson, Signor Marras, Mr. Land, Mr. Lawler, M. Gassier, Madame Schumann, Herr Nabich, Signor Regondi, and Professor Bennett. The society has been established seventeen years, and now announces a capital exceeding 4,000l.

SIGNOR ERICO BIANCHI gave an evening concert at the Beethoven Rooms, on Tuesday last. The only encore was Signor Regondi's concertina fantasia; but considerable applause was gained by Signor Bianchi in a pianoforte caprice of his own; by Miss Bassano and Signor Cimino in Donizetti's "Quanto Amore;" by Mr. Blagrove in a violin solo; Madame and Miss Bassano in Mercadante's "Di Conforto;" Miss Bassano in "Where the bee sucks;" and M. Pague in his violoncello solo from *Don Pasquale*; while Madlle. Mundie, on the new instrument, the "Cither," and Signor and Miss Eliza Bianchi, with a pianoforte duett, proved effective concluders of the first and second parts of the concert. A Miss Lucy Morgan made her first appearance, singing Mozart's "Voi che sapete," and Wallace's ballad, "Why do I weep for thee?"

THE musical arrangements at the annual dinner of the United Law Clerks' Provident Society were under the direction of Mr. Donald King.



MISS MANNING, a vocalist and pianiste of considerable ability and promise, gave a concert at Hanover-square on Tuesday evening. The *beneficiaries* appeared eight times in the course of the evening, singing arias by Cimarosa and Verdi, joining Mr. Swift in "Ah morir," from *Ernani*, and participating in a trio from *Falstaff*, "Vorrei parlar," Niedermeyer's "Pour les attraites," and Pearsall's "O, who will o'er the downs;" while, as a pianiste, she selected Mendelssohn's andante and rondo in E minor, and Pauer's "La Cascade." The concert opened with Curschmann's trio "L'Addio," which is too seldom heard: it was sung by Miss Teresa Bassano, Miss Lascelles, and Mr. Swift. Madlle. Krall sang songs by Mozart, Mendelssohn, and Schubert, and Miss Lascelles, in addition to Mercadante's "Se m'abbandoni," introduced a ballad by Langton Williams. Signor Regondi played a concertina solo. Mr. Swift was encored in Verdi's "Quando le sere," Mr. Frank Bodda in one of Donizetti's *arie buffe*, and Mr. H. Blagrove in De Beriot's "Il Tremolo." Herr Wilhelm Ganz conducted. We were unaware, until the programme kindly informed us, that the opera of *Falstaff* was written by Falstaff.

MR. RICHARD BLAGROVE, who, though in the flower of youth, has been known for so many years as a concertina performer of great taste and skill, gave his annual concert on Monday, at Hanover-square, when his friends and admirers thronged in goodly numbers. Mr. Blagrove's bill of fare was highly attractive: he was assisted by Madame Clara Novello, Miss Sherrington, Miss Dolby, and Signor Marras, and he had the valuable instrumental co-operation of Messrs. Regondi, Piatti, H. Blagrove, Westlake, and Howell. Mr. R. Blagrove did his best to show in how many ways his elegant little instrument could be made available. The concert opened with a *romance* and *allegro agitato* by Macfarren, for the concertina, violin, viola, violoncello, and contrabasso. The next time the concertina appeared was to play the part of the *coro inglese* to Clara Novello's exquisite singing of Mercadante's "Ma negh," which, as we prophesied, has been one of the songs of the season. The concertina then appeared as a solo instrument, Mr. Blagrove playing a new fantasia of his own construction, on airs from *La Traviata*. Then Signor Regondi and Mr. Blagrove played with excellent finish and ensemble one of Spohr's concertino duetts, and lastly the concertina and violoncello fraternised in a *duo* by Schubert and Kummer. Mr. Blagrove could not have done better, than to then display the varied capabilities of the concertina, especially in the case of Spohr's duett, for it would prove to the ladies present that though they may never play the violin, they might unseat many a classical book by means of the concertina. Miss Sherrington had the largest share in the vocal department; she sang Bellini's "Qui la voce," a song by Mr. Henry Leslie, "I saw a golden sunbeam fall," and joined Miss Dolby and Signor Marras in duetts, "Della mosca" from *Le Prophete* and Rossini's, "Mira la biancaluna." Miss Dolby sang Wallace's new ballad "If lov'd by thee," Madame Clara Novello Macfarren's "Captive of Agincourt," and Signor Marras two of his most charming songs. Signor Regondi's solo was on the guitar, an arrangement of "L'amo, Yamo," which Reichardt sings so nicely at her Majesty's Theatre. Signor Piatti played in his inimitable style a fantasia on *Marino Faliero*. Mr. Charles Blagrove accompanied.

HERR JANSÄ assembled his patrons and admirers on Tuesday morning at a private residence in Westbourne-terrace. His vocalists were Madame Beyer Zerr, Madlle. Sedlatzek, Madlle. Krall, Signor Marras, and Herr Rokitansky; and he had the instrumental assistance of Herren Hausmann and Tedesco, and Mr. Aguilar. Herr Jansa, who is known as an excellent violinist, played two solos, and joined Mr. Aguilar in an air with variations, and other gentlemen in a trio for pianoforte, violin, and violoncello.

MADAME BASSANO and HERR KUHE, the last "musical partners" of the season, gave their annual concert at Hanover-square, on the 9th. There was a crowded audience, and the whole concert appeared to give the utmost gratification, though the programme was terribly long. The vocalists were Miss Stabbach, Miss Teresa Bassano, Miss Sherrington, Madame Viardot, Herren Reichardt and Pischek, Mr. Sims Reeves, and Signor F. Lablache. In the instrumental department Miss Arabella Goddard, Mr. R. Blagrove, Messrs. Sainton and Pague assisted. Madame Bassano sang Handel's "Lascia ch'io pianga," a song by Campana, with concertina obligato, and the Scotch ballad "Huntingtower." Herr Kuhe's performances consisted of a fantasia of his own on *Il*

*Trovatore* (with the publisher's name appended), another piece of his own, "Few Follet" (ditto), and a galop by Wollenhaupt (no publisher's name mentioned); he also joined Miss Arabella Goddard in Osborne's *Les Huguenots* duett, and took part in Beethoven's trio in C minor. Herr Pischek was encored in Kücken's "Der Kleine Rekrut," and Madame Viardot in "Ah non giunge." The conductors were Messrs. Benedict, Aguilar, and Frank Mori. Could neither of these gentlemen play well enough to accompany Miss Stabbach in "Bid me good-bye" and "Merrily over the snow," that they were to be "accompanied by the composer?"

MRS. ANDERSON gave her annual morning concert at her Majesty's Theatre on Wednesday. The house was as crowded with rank and fashion, as on the most successful opera nights, proving the esteem in which Mrs. Anderson is held, and the attractive power of her programme. In addition to the entire company of her Majesty's Theatre, the *beneficiaries* had the assistance of Madame Clara Novello, Mdle. Krall, Mr. Charles Braham, Mr. Richardson, and Mr. Cusins, and there was the usual full band and chorus conducted by Signor Bonetti. The overture to *Oberon* was on the whole better played than we have heard for some time, though the wind instruments forgot to play with sufficient delicacy in the opening movement; it was followed by the March from the *Ruins of Athens*, and the chorus "Deck now the altars," one of the most simply grand compositions of Beethoven, the performance of which was excellent. Madame Novello received the first encore for her chaste version of Mozart's "Deh vieni," from Figaro; she was succeeded by Mdle. Piccolomini and Signor Calzolari, in the duett from the last act of *La Traviata*, which was also encored. (We attended the concert in the firm hope that the young lady's hair would not have been quite taken *quite* so much off the face as in the opera, but were disappointed. Mrs. Anderson's only appearance was in a concerto of Hummel's, of which she only played one movement, and that in so masterly a style as made every one regret that the whole composition was not given. Her nephew, Mr. Cusins, played a light fantasia from *La Traviata* in the second part. The quartett, "Un di," from *Rigoletto*, introduced a young lady of the name of Finoli, who rejoices in a good group of ringlets, and appears to possess a good voice and some dramatic notions. Why did she not play Orsini in *Lucernia*? Madame Albani was encored in "Non più mesta," and, with Signor Belletti, in "Dunque io son." The only other encore was obtained by Madlle. Wagner, who sang Schubert's "Der Wanderer" very finely, though rather slowly, including the low E at the close. The orchestral accompaniments were not written by a master of instrumentation, and the unnecessary dragging of the singer in some portions occasioned "gaps," which made them appear still more thin. Herr Reichardt sang Mozart's "Dalla sua pace," though it was not announced in the programme, while pieces that were announced in the programme were omitted: one of these was the Tyrolienne, from Donizetti's *Betty*, "In questo semple," which used to be a favourite with Albani, and was now to have been sung by Madlle. Piccolomini, who withdrew without apology. Mr. Richardson played his original air with variations, and was loudly applauded. Madame Albertini and her husband sang a duett from Verdi's *Les Vêpres Siciliennes*, and Mr. Charles Braham, whom we have not heard for a very considerable time, gave a very charming version of "La mia letizia," with the exception of a most unfortunate termination: (we wish to goodness that singers would take the trouble to make themselves acquainted with some of the simplest rules of harmony) every one knows that the slow movement of this *cavatina* concludes, with the high A for the voice (we believe it was sung in A) and that while this note is held, the orchestra plays alternately the chords of A and D minor. Mr. Braham preferred finishing with the lower C, against which the orchestral chord of D minor (slightly accented) had anything but a pleasing effect. Rossini's "La Carità" was given by the "whole strength of the company," and in a most unsatisfactory manner; Signor Bonetti contributed to the badness of the effect by beating it at an immoderately slow place—the solos were sung by Madlle. Piccolomini and Madame Albani. We had almost forgotten to mention that M. Reményi performed with great skill Paganini's "Witches' Dance."

MRS. FANNY KEMBLE has arrived in the United States, on her road to her estates at Lennox, Massachusetts.

AMONGST the opponents of the Crystal Palace *fête* on Wednesday was Mdlle. Caroline Valentin, who, under high patronage, gave a *matinée* at Willis's Rooms. Mdlle. Valentin is a pianist, and on this occasion played in a variety of styles. She opened the concert in conjunction with Messrs. Kettenus, Vogel, and Paque, with one of Beethoven's quartetts, and subsequently played Chopin's Nocturne in F minor, a piece by Tedesco, and Prudent's "Le Reveil des Fées," besides playing with Herr Goldbeck, Osborne's duo for two pianofortes on themes from *Les Huguenots*, as a finale to the concert. Mdlle. Krall sang the *preghiera* from *Der Freischütz*, "Und ob die Wolke," and joined M. Jules Lefort in transplanting a duett by Nicolai, "O du Geliebte," from the second to the first part: they were encored, as was also M. Paque in his violoncello solo, "Sérénade Algérienne." Mdlle. Sedlatzek sang Lachner's "Oh, happy is the little bird," with violoncello *obbligato*, and Mdlle. Cerelli Mercadante's "Se m' abbandoni." M. Lefort sang a romance by Paul Heaton, out of his place, and Messrs. Kettenus and Sinton played violin solos of their own composition. Signor Pisani sang an air from *La Traviata*, and M. Boleyn Reeves played a harp solo.

HERR LEHMEYER gave a concert at Willis's Rooms on Saturday last. He modestly placed his only pianoforte solo at the close of the concert; when, as is customary with fashionable audiences, most of his visitors had left the room. Herr Lehmeier is an executant of considerable skill.

MDLLE. LINA BELRICHARD, pupil of Herr Tedesco, gave her first annual concert at Willis's Rooms on Thursday week. The young lady is a pianist of promise, and selects judiciously. Her performance of a fantasia by Hummel, and pieces by Stephen Heller and Herr Tedesco, was entitled to great praise. Miss Berry, Signor Palmerini and Herr Rokitansky contributed several vocal *morceaux*, and Herr Jansa a violin solo. Herr Lehmeier conducted.

ROYAL GALLERY OF ILLUSTRATION.—Miss P. Horton was prevented by indisposition from giving her entertainment on two occasions last week, but has entirely recovered, and is nightly entertaining large and fashionable audiences.

THE 155th Anniversary of the Society for the Propagation of the Gospel was celebrated on Tuesday. There was a choral service in St. Paul's Cathedral, under the direction of Mr. Goss, at which the choirs of Westminster Abbey and the Chapel Royal assisted.

ROYAL SURREY GARDENS.—Though no official announcement has yet been made of the day of opening, it is believed that by the close of this month a formal inauguration of the new music hall, &c., will take place. The principal artists of Her Majesty's Theatre and Mr. Sims Reeves are already named, and Jullien, with his Zouave trumpeters, will be a conspicuous feature.

MUSIC IN OUR PARISH CHURCHES.—We attended Divine Service on Sunday last at St. Martin's-in-the-Fields, where a new organ has lately been erected, built by Bevington and Sons. Within the last twelvemonths there have been three organists; the first Mr. Best, the second Mr. Oliver May, the present Mr. W. A. Beale, who, with the sanction of the newly-appointed vicar, and the assistance of some of the musical authorities in the parish, is making great improvement in the musical portion of the service, by the valuable aid of a number of the members of the London Sacred Harmonic Society. The choir consists of about twenty voices, who meet once a week to practise the music appointed to be sung on the following Sunday. The *Te Deum* and *Jubilate* selected was Dr. Cooke's in G, one of the finest ever written for the service of the church, the music being admirably adapted to give proper expression to the words, and is a great improvement on Jackson in F, the treble part of which has been sung by charity children in our parish churches almost from generation to generation because it is pretty. The psalms and hymns used at this church are those compiled by the Rev. J. Hall, of St. Paul's-cathedral, and have the approval of the Bishop of London. The tunes sung in the morning were "Denmark" and "Warwick;" the former may be sung by a choir, and perhaps will be by a congregation, when they think it requisite to use a music-book instead of a book of words only. "Warwick" is much better adapted for congregational singing, but alas! how little do we hear in our churches: near us sat a gentleman's servant with a good tenor voice, who sang the treble part of the tunes most lustily; perhaps had he been provided with a music-book, he might have sung the part nature and the composer intended he should sing, but it is no easy matter to vamp the alto, tenor, or bass parts of a psalm tune without the assistance of

music; thus, where congregations attempt to sing, we not unfrequently hear the air of the tune, which should be sung by treble voices alone, sung in three octaves. We would suggest to the clergy that they should invite the musical portion of their congregation to meet in the church on the Saturday evening, and, under the direction of the organist, appoint and practise the musical portion of the service for the following Sunday.—*News of the World*.

M. JULLIEN'S NEW MILITARY BAND.—M. Jullien, who has always something novel in hand, has just terminated a provincial tour, the feature of which was a military band, some 50 in number, selected and organized by himself. The materials for this band were derived from various parts of Europe, and especially from Germany, France, and Belgium. Its strength and efficiency are described by all the local press as remarkable; and this may easily be credited when it is stated that, in addition to the strangers, most of whom are said to be highly competent players, MM. Koenig, Arban, Lavigne, Wuille, Duhème, Leloup, Reichert, Hughes, and other eminent foreign and English artists, whose names have long been honourably associated with M. Jullien and his concerts, are included in the ranks—together with M. Demange, who performs with great skill on one of the most enormous tubes from the manufactory of M. Saxe, and sundry stringed instruments of the bass register. The "Orchestre Militaire Modèle," as it is entitled, was not, however, the sole attraction of the tour. Combined with it was another, of a more piquant and unusual character—viz., a company of trumpeters from the 2nd Regiment of Zouaves, whose appearance in their own picturesque costume everywhere excited the utmost interest. For these, in connexion with the military band, M. Jullien composed a *morceau d'occasion*, under the appropriate title of *The Zouave Quadrille*, in which the warrior-musicians were allotted a prominent part. Their several calls were ingeniously interwoven in the general design; and although the range of their united *clairons* is very limited, the few notes which the Zouaves have at command were introduced with a happy variety of effect. M. Jullien has recently visited Dublin, where he gave a series of concerts, at the Rotunda, with the greatest possible success. The Dublin papers speak in glowing terms both of his new military band and of the Zouaves, who will shortly be heard in London.

ON Thursday week, during the performance of *Il Trovatore* at the Lyceum Theatre, the rope from the flies, sustaining a heavy candelabrum weighing upwards of 10lbs., suddenly snapped, and the machine, descending with sudden violence, fell on the stage, breaking into fragments. Signor Mario was almost immediately underneath, and had a narrow escape.

ROYAL PANOPTICON.—Mr. Edmund Chipp's organ pieces during the week have been an *andante* in F sharp, music by Dr. Wesley, a chorus from Handel's *Dettingen Te Deum*, Auber's overture, *La Bayadère*, and Meyerbeer's Coronation March. The other musical performances have been by the Spanish Minstrels, and Mr. B. Wells (flute).

PROFESSIONAL EMIGRANTS.—We understand that Mr. J. W. Wallack, late lessee of the Marylebone Theatre, Mr. Vincent, of Drury-lane Theatre, and Miss Cleveland, of the Strand Theatre, have been engaged by Mr. Black, of the Theatre Royal, Melbourne, whither they sail at the beginning of next month.

## Theatrical.

STANDARD.—Professor Anderson has been very successful during the week with his *Magic and Mystery*.

## Theatres.

### PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.;



Pit, 2s.; Upper Boxes 1s. 6d. First Circle 2s. 6d.; Dress Circle 3s.; Private Boxes, to hold two persons, 10s. 6d. (6s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every evening at half-past 11. Doors open at half-past 6, commence at 7.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

**MARYLEBONE.**—Boxes 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ROYAL ITALIAN OPERA, LYCEUM.**—Pit Boxes, 5l. 5s.; Grand Tier, 6l. 6s.; Second Tier, 3l. 3s.; Pit Stalls, 1l. 1s.; Pit, 8s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

**SURREY.**—Dress Circle, 4s.; Pit, 2s.; Gallery, 1s.; Private Boxes, 2l. 10s., 2l. 2s., and 1l. Box-office open from 11 till 3. Doors open at 7, commence at half-past 7.

#### ANNOUNCEMENTS FOR THE WEEK.

**THIS DAY.**—Mr. John Thomas's Morning Concert, Willis's Rooms.

Miss Ellen Day's Matinée, Beethoven Rooms, 3.

**MONDAY.**—Orpheus Glee Union Concert, Beethoven Rooms, 2l.

Madame Oury's Matinée, Devonshire House, 3½.

Philharmonic Society's Concert, Hanover-square, 8.

**TUESDAY.**—Musical Union Matinée, Willis's Rooms, 3.

Mr. Boleyn Reeves's *Soirée*, 49, Grosvenor-place, 9.

**WEDNESDAY.**—Madame Goldschmidt's Concert (*The Creation*), Exeter Hall, 8.

Mr. Francesco Berger's Matinée, Beethoven Rooms.

*Il Barbiere*, at Royal Italian Opera, 8.

Flower Show, Crystal Palace.

**THURSDAY.**—M. Billet's Matinée, 12, Russell-place, Fitzroy-square, 3.

Herr Carl Deichmann's Concert, Willis's Rooms, 8.

Miss Binfield Williams's Concert, Hanover-square.

Flower Show, Crystal Palace.

**FRIDAY.**—M. Henri Bohrer's Concert, Hanover-square, 8½.

*La Figlia*, at Her Majesty's Theatre, 8.

Crystal Palace Concert, 3.

**SATURDAY.**—Orchestral Union Concert, Hanover-square.

Madlle. Louise Christine's Matinée, 3, Eaton-square, 3.

#### Provincial.

**BIRMINGHAM.**—Charles Mathews has been performing during the week at the Theatre Royal with the utmost success.

The Festival Choral Society intend performing Handel's *Samson* in September.

The programme of the Town-hall Concert, on Monday evening, includes (for the organ) the overture to *Masaniello*, a slow move-

ment by Mozart, and a "Quoniam" by Haydn. Miss Stirling's part-song, "All among the barley," Mendelssohn's "Verdant Spring," Bishop's "Hark! Apollo," and a solo and chorus, "Viva Enrico," by Recitta, are among the vocal concerted pieces, also "The Anglers' trysting-tree," by Corfe.

**EXETER.**—Anthems recently performed at the Cathedral:—"How goodly are thy tents," Ouseley; "I will sing," Goldwin; "The King shall rejoice," Handel; "Turn thee unto me," Boyce; "O Lord, I will praise thee," Croft.

**FOLKESTONE.**—Mr. Thomas Goodban, on the 12th inst., gave a musical lecture to the members of the Working Men's Educational Union. He was assisted in illustrations of the works of Corelli, Handel, Haydn, and Mozart, by Mrs. Pilley, Mrs. Goodban, sen., and Mr. Irons (violin), Mr. Nicholson (flute), and Mr. Kempton (violoncello). The selections included a trio by Corelli, Handel's "Occasional" overture, and "Come unto Him (*Messiah*): a movement from Haydn's "Surprise" symphony, and his "Mermaids' song," and the overture to *Don Giovanni*.

**MANCHESTER.**—A powerful committee has been appointed to carry out a system of musical performances on Sundays.

**TORQUAY.**—A successful concert was given on the 12th inst., for the benefit of the members of the Choral Society.

**TORRINGTON.**—An oratorio society has been recently established here, and their first public performance will shortly take place. The *Messiah* will be the oratorio, and the concert will be under the direction of Mr. Salter, the organist.

**WOOLWICH.**—Mr. and Mrs. G. A. Cooper gave their "Trip" entertainment at the Institution, in Nelson-street, on Monday, and delighted their audience excessively.

#### Foreign.

**BOSTON.**—Miss Adelaide Phillips gave a morning concert on the 17th ult., assisted by Mr. C. R. Adams, a tenor vocalist, and Mr. H. S. May, pianist.

**NEW YORK.**—On the 26th ult., an organ of large dimensions intended for Dr. Alexander's church, Fifth Avenue, was publicly exhibited. Mr. Mason, the organist of the church, played; also Messrs. Morgan and Jardine. The instrument was built by Jardine and Son.

Verdi's *Luisa Miller* has been successful at the Academy.

Mr. Theodore Eisfield gave his concert at the Academy on the 17th ult. Beethoven's *Egmont* music was performed, also Weber's overture to *Oberon*, and Mendelssohn's G minor concerto—at least, the *andante* and *finale*—was played by Mr. R. Hoffman. Signor Badiali sang an Italian scena, by Mr. Eisfield.

At Carl Bergmann's 10th Grand Concert, Schumann's 4th symphony in D minor was performed; the *adagio* from Spohr's nonetto; the march from Wagner's *Tannhauser*; Berlioz's *Waverley* overture; an overture, *Robespierre*, by Litolf; and a trio for two horns and bassoon, by Bergmann.

**PARIS.**—Signor Bottesini gave a concert last week at the Théâtre des Italiens. Mesdames Angri and Frezzolini were the principal singers. Ernest Lubeck, a Dutch pianist, gave an admirable reading of a *morceau de concert* for pianoforte and orchestra.

**SYDNEY.**—Mrs. Anna Bishop was still the vocal star in the ascendant at the Prince of Wales Theatre, in the beginning of March. She had met with success scarcely second to that of Catherine Hayes, who had the advantage of priority in her visit to Sydney. The fair Anna, it is alleged, seemed to bear the loss of her "musical director," Mr. Bochs, with composure. Mrs. Bishop was well supported by a Mr. Spagnoletti, the son of the once celebrated leader at Her Majesty's Theatre.

**THEATRICALS IN THE RED SEA.**—During the Peninsular and Oriental steamer Bentinck's passage up the Red Sea this time with the Indian mails, a theatrical performance was got up for the benefit of the Nightingale Fund. Varied and highly successful were the pieces presented, and the financial results of the evening amounted to some hundreds of rupees. Among the company present were Major-General Sir James Outram, K.C.B., the late Commissioner at Oude, Major-General and Mrs. Lowe, Major-General Brooks, Colonel Tucker, the late Adjutant-General, Colonel Anstruther, C.B., Mr. Russell, C.S., &c.

## CORRESPONDENCE.

## MISS MELLON'S HISTORY.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—“Hey good lorjus days,” I welly think C. C. may be a “Leerpoo lad.”

Be that as it may, he writes without point; but as he has not more wit than his father had, there may be some truth in him. He should put some oil in his lamp.

The object of my remarks was simply to remove a depreciation which appeared to me and others in the sentences respecting Mr. and Mrs. Entwistle and Miss Mellon, and to inform you of the incorrect portions of the “History of Miss Mellon.”

Mr. Entwistle, though an excellent violin player, was the violoncello at Drury-lane as much as Lindley was at any concert he attended. Though others were present he was *the* cello.

If C. C. is unacquainted with the mode of “properly approaching” a lady of Miss Rose’s condition, he should take a few lessons in the polite art.

I do not require any information from C. C., but it is not improbable that Mrs. Entwistle may have been found taking money at the door of a temporary theatre, for doorkeepers are seldom to be trusted with much money when “great features” appear in the firmament.

That Miss Mellon was an important planet, her Staffordshire friends will readily prove; indeed Mr. Stratton would not have recommended anything but talent of the first order to his friend Elliston.

C. C. need not fear the application of “Old Richards’ stick” if he feels inclined to try a fall or two; but if he make the trial I shall keep him to time, not by Shrewsbury clock, but by Thomas Entwistle’s gold-cased watch.—I am, &c.,

E. S. C.

## ENGLISH ARTISTS WITH FOREIGN NAMES.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I see an announcement in the papers of a “Signor Carlo Braham” having sung at a concert, pray can you tell me who this gentleman is? Surely it is not the son of our late illustrious and veteran tenor, who assumes this tomfoolery with the vain hope of giving *prestige* to a name! If so, I would add that people are now beginning to see the value of this pitiable quackery—the humbug of aping foreign names. The grim-looking “moustache” has also had its day, much to the satisfaction of our barber. It is only the other day week that a friend of mine was requested, and by an indulgent mamma, to part with his “captivator,” otherwise he was given to understand that he “should not teach my daughters.”

You were slightly in error last week in stating that our magnificent music-room was opened. The concert announced did not take place, the *Liverpool Chronicle* says, the speculation was a failure, owing to the price put on the tickets; a practice very prevalent in Liverpool, and which led likewise to the failure when St. George’s Hall was opened, although the musical attractions were great.—Your’s truly,

TUBAL CAIN.

Liverpool, June 19, 1856.

## EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR MR. EDITOR,—Your irate correspondent, W. C. F., has left me but little to do, as far as analysing the absurd letter of G. S. B. is concerned; but I would not willingly let the opportunity pass of remarking that “facts,” which, as Burns says, “are chieft that winna ding,” evidence (better than any theory can do)

the advantages that are the result of “equal temperament.” I am glad to see another instance recorded, in your last number, of the application of this (in G. S. B.’s opinion) “miserable” method. I was present on the occasion of the late organ performance at St. Chad’s-church here, when a portion of an unpublished trio (for pianoforte and strings) was performed by the composer, and the satisfactory effect, as regards the improved arrangement, was at once evident; for, although the movement in question was in A flat, there was nothing to object to in the temperament of that now usable, but until lately forbidden key. A very considerable amount of modulation occurs in the treatment of the subject, and although the occasionally sudden removes from the original scale were somewhat remarkable (I think you would call them cranky, Mr. Editor), still I did not recognise any of the once objectionable consequences of this “roaming at will” through the many keys into which the extract wanders; and I, with others, was positively at a loss to discover the “dull monotony” of which your correspondent G. S. B. complains. The substance of the argument that G. S. B. seems to desire to use, is, that some keys are to be made better than others, in order that we may feel the benefit of an escape from these unsatisfactory circumstances, ergo, that some keys must be so attuned as to weary the ear, in order that it may enjoy the “refreshing change” consequent upon a transition to those whose intervals are more agreeable.

If this be G. S. B.’s intentions, then it is arguing that we must experience an evil before we can enjoy the good!—marvellous punditism!—Of a verity, another “Dominie Samson” would, with an additionally sublimated earnestness, exclaim “Prodigious!”

As W. C. F. has inflicted a merited castigation upon the presumption of G. S. B. I will not enter into the question of his right to thus cowardly abandon the contest, beyond remarking that I am disposed to question the “refined taste” of the party he refers to, but will conclude my letter with daring to challenge the authoritative gentleman to find, in either of the organs recently opened and re-opened here, *i.e.*, St. Peter’s and St. Chad’s, anything approaching to “monotony” in the “equal temperament” used. I have listened attentively to them, when being respectively exhibited by Mr. E. J. Hopkins and Mr. Edward Page, and certainly failed in detecting anything questionable.

Once again presuming to quote the adage that “facts are stubborn things,” I am, dear Mr. Editor, your obedient servant,

IMPERFECT FIFTH.

Manchester, June 19th.

## Reviews.

SACRED MUSIC, adapted for Public and Private Devotion, Selected and Arranged by R. ANDREWS. Manchester, Andrews; London, Willis.

This is a little work, published in parts, and consists of melodies by great composers, such as Handel, Haydn, Mozart, Beethoven, Spohr, and Hummel, arranged for four voices and organ or pianoforte, together with some contributed compositions by modern writers. On the title-page we read—“The object of this work is to add to the English Psalmody such compositions as are well adapted for congregational singing, and the compiler has selected and arranged tunes that he believes, with few exceptions, are not to be found in any sacred work published in England.” The intention is good, but Mr. Andrews has failed in producing compositions that are well adapted for congregational singing. Such works should be characterised by solid harmonies, breadth of style, and judicious part-writing, neither of which essential qualifications does Part I. of this work possess. It will be a long time ere a congregation be found that could sing the third tune by Beethoven, where the tenor in one phrase has to sing the upper of



natural, then E, E flat, D; a most dangerous proceeding in the present condition of congregational singing; the bass is also too high in the passage to which we refer. At the end of the hymn, although the harmony is the same, the tenor and alto change places with good effect, and the bass is obliged to be transferred to a lower octave with the same happy result.

In one line of this tune, and in one of the first tune (by Madan) the treble is altogether omitted: this will not advance congregational singing. All such tunes, and those which necessitate a repetition of the words, should be expunged from Church of England collections.

We should be sorry to discourage so spirited a publisher as Mr. Andrews, but we cannot recommend the continuance of this work, which most assuredly will never find favour with the lovers of pure Church music. The only tolerable tune is that by Shore, and it is a pity that good printing should be thrown away upon the other seven pages. It does not follow that because Beethoven was a mighty genius, his compositions should ever make dignified psalm tunes; he was great in a different way; no one ever heard of chorales by Beethoven. There are three adaptations from Beethoven in this Part I., yet a tune by William Shore, the old gleewriter of Manchester, is more to the purpose.

Mr. Andrews is in a dangerous position. He is a musician and a publisher of some means, therefore he can put together, transcribe, or adapt whatever may appear saleable, and may be tempted so to do without reference to the influence that such undigested publishing exercises upon the musical public. For instance, Part I. of this sacred music would find a ready sale at Ramsden-street Chapel, Huddersfield, when the regular organist, Mr. Mellor, is out of the way, and, we doubt not, in other places; but it is at Ramsden-street Chapel and "other places" that people have to be taught better, and Mr. Andrews, as a publisher and musician, should contribute his share to their enlightenment instead of pandering to a vitiated taste.

A MORNING AND EVENING SERVICE IN E FLAT. BY THOMAS LLOYD FOWLE. Masters.

WHEREVER Mr. Fowle officiates, we expect his organ is tuned on the "equal temperament" system, or he would never write a service in E flat, modulating occasionally into keys of greater harshness. Fortunately for those who may have to listen to or join in this service with an "unequal" organ, Mr. Fowle sticks pretty closely to the harmony of the tonic and dominant, so that what would be fearful in a more discursive composer is, perhaps, tolerable in the present instance.

In a short preface Mr. Fowle says—"It has been his great aim to secure simplicity in composition, and a devout expression of the words." The "simplicity" Mr. Fowle has accomplished—in the "devout expression" he has in many places failed; for instance, his *Te Deum* proceeds with tolerable simplicity and sacred expression until the words "the holy church," which are delivered in firm minims, and succeeded, at the words "throughout all the world," by a jumble of most undevotional crotchets and quavers, and the two or three subsequent phrases are not much better. "When thou look'st upon thee" is well written; but the concluding bars at the top of the next page but one are so trifling as to destroy the good effect produced. The little duett passages that occur frequently are very weak; the conclusion is clear and good.

The *Jubilate* opens well, but the simplicity vanishes as soon as the duett begins: Mr. Fowle gets chromatic, and writes C, D flat, C, C flat (not B natural, Mr. Fowle, neither should the alto sing G) B flat: fancy an interesting group of charity children executing such a passage with an "unequal" organ.

The *Sanctus* is much too chromatic. In this movement, which demands the utmost breadth and dignity of style, Mr. Fowle seems to have done his best to steer clear of such characteristics. "Glory be to thee" positively begins with the chord of the seventh (not a flat seventh) with the third omitted; and the *Sanctus* commences with the treble much too high, while to add to the harshness of this the tenor and alto are a tenth apart.

The responses to the Commandments are simple, and would have a devotional effect if certain indispensable alterations were made: for instance, the syllable "cline" should be a minim, "our" a crotchet, "hearts" a minim: as it at present stands there is a most ridiculous evasion of rhythm.

Of the *Magnificat* and *Nunc Dimittis* we cannot speak in praise. Where the "simplicity" of the harmony is forsaken for

an instant, the composer drops upon the most strained and unpleasant intervals and chords; let us, however, do Mr. Fowle the justice that the "*Gloria*" to these is one of the best—for a simple "*Gloria*"—that we have seen.

"A MAN'S A MAN FOR A' THAT." Song by WALTER BROOKS. (Campbell and Co.)

A SPIRITED setting of Burns's spirited words with a lively and novel accompaniment. The style is quite original, and there is a confident air about it that makes us desire to see something else by Mr. Walter Brooks.

MANY attempts have been made to introduce a convenient portfolio for a small amount of music. WOOLNOUGH'S EUNOTAL PORTFOLIO will prove very serviceable to those who wish to keep about a dozen pieces together. There are elastic bands through which the sheets of music slide, and the back of the portfolio is firm, so that, when the pieces are inserted, the appearance of a bound volume is presented.

Several compositions will be noticed next week, and we will give a list of what pieces are awaiting review, for we think that some, of which we have been advised, have not come to hand.

### RECENT PUBLICATIONS.

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Arrangements from Costa's *Eli*, No. 2,  
"Blessed be the Lord," E. T. Chipp 2s. Addison and Co.  
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"Carnival de Venise," Ungen 3s. Scheurmann.  
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The Brindisi from *La Traviata*, A. Meves 2s. Addison.  
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La Préfère, Caprice Mazurka 2s. 6d. do  
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Favourite airs from *La Traviata*, in two books, F. Narva Solo, each 4s. do  
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Deux Chansonettes, C. A. Laue 1s. 6d. Scheurmann.

#### INSTRUMENTAL.

Quatuor, for Two Violins, Tenor, and Violoncello, J. L. Ellerton 7s. 6d. do

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Prize Flower Waltzes, Manns	- - -	2s. 6d.	Scheurmann.
Souvenir de Pologne, Varsoviennne, do	- - -	1s. 6d.	do
Soldier's Return, Waltz, do	- - -	3s.	do
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Pitch and Tar Polka, Arnold	- - -	1s.	do

## CHORAL.

"Chorister's Hand-Book," Warren, Nos.	
25 and 26. "O give thanks;" 27.	
"O praise the Lord;" 28 and 29.	
"O Lord increase our faith;" 30.	
"All people that on earth;" 31.	
"O Lord, give thy holy spirit;"	
32 and 33, "Almighty and ever-	
lasting	- - - each 2d. Cocks and Co.

## THE VOICES OF THE NIGHT.

By a Long Fellow running after a Short Young Lady.

(From Punch.)

TELL me not in mournful numbers  
 Opera is all a dream,  
 Piccolomini wakes its slumbers;  
 She does more than merely seem.

She is real, she's in earnest,  
 She has reached at once the height,  
 If thou goest, thou returnest,  
 To those Voices of the Night.

First enjoyment, and then sorrow,  
 She with equal truth portrays,  
 Does she act—to-night—to-morrow?  
 All are asking when she plays.

Art is long and time is fleeting,  
 But of genius the soul,  
 Ordinary talent beating  
 Reaches at one stride the goal.

In the operatic battle,  
 In the *Prima Donna's* life,  
 Quit the herd—the vocal cattle,  
 Be a Grisi in the strife.

Trust no promise, howe'er pleasant,  
 Not who may be, but who are;  
 Piccolomini at present,  
 Is the bright particular star.

Great successes all remind us,  
 When attraction's at its prime,  
 We must leave the crowd behind us,  
 If we wish to be in time.

We must struggle with each other,  
 Pushing with our might and main;  
 If we lose our weaker brother,  
 In the pit we meet again.

Let us then be up and doing,  
 Opera begins at eight,  
 At the door your course pursuing—  
 Learn to labour—and to wait.

## LEGAL.

COURT OF COMMON PLEAS.—"LOW-BACKED CAR"—LOVER V. DAVIDSON.

This was an action brought against the defendant, a musicseller in St. Peter's-hill, Doctors' Commons, by Mr. Samuel Lover, the

celebrated author and vocalist, for an alleged infringement of his copyright in the very popular song of the "Low-backed Car."

Mr. S. Lover being examined, stated that the song in question was composed by him in the year 1845, in London, and was set to an old Irish air, called the "Jolly Ploughman." This air is to be found in Bunting's "Third Collection of Irish Music," published in the year 1840, and is there thus noticed: "Author and date unknown." He re-arranged the music, and varied it very considerably in many respects. The symphony is entirely new. The melody also is altered, and several variations have been added. As he contemplated a visit to America, he made arrangements with his publishers, Messrs. Duff and Hodgson, of 65, Oxford-street, for a simultaneous registration of the copyright in England and America, and this took place on the 7th of December, 1846. He had parted with the copyright in several of his popular songs in America, but he was sorry to say he had not been paid for them [laughter]. He sang the song in question in public twice before it was registered in America, but not oftener. On his return from America, in 1854, he discovered that the defendant had published a song called the "Low-backed Jaunting Car," which, as far as the music was concerned, was identical with the music adapted by him, and in substance the words were the same as those composed by him: there were some slight variations here and there, but they were so trifling as to be hardly worth notice, *ex. gr.* the words "her low-backed car," instead of "the low-backed car," and other matters of the same character. The defendant charged only 3d. for his publication, whereas the song published by him sold for 2s.

Cross-examined by Mr. Bovill:—I did not become an American citizen in order to effect the registration of my copyright there. It was not necessary. The possession of all America would not induce me to do so. I should have to throw off my allegiance to the Queen, "and (said Mr. Lover, with much emphasis) God forbid that I should ever do that."

Formal evidence was then given of the coeval registrations and publications in America, and in the Stationers'-hall in London, and of the infringement of the copyright by the defendant.

Mr. Bovill, Q.C., and Mr. Quain, who appeared for the defendant, took several technical objections to the action. They contended that there was no actual copyright in the song—that having been sung in public before registration it could not be the subject of copyright; and several other points were urged against the forms of registration gone through in England as not being in accordance with the 5th and 6th Vict., c. 45.

Mr. Justice Willes overruled these objections, and directed the jury to find their verdict for the plaintiff for 40s., and certified for costs. His lordship reserved leave to the defendant's counsel to move the full court if so advised.

Mr. Sergeant Byles and Mr. Ogle appeared for the plaintiff.

## OUR SCRAP BOOK.

WILLIAM BIRD was the son of Thomas Bird, one of the gentlemen of the Chapel Royal in the reign of King Edward the Sixth. According to the assertion of Wood, he received the principal part of his musical education under Tallis. He was elected organist of the cathedral church of Lincoln in the year 1563; and, six years afterwards, on the death of Parsons, was appointed a gentleman of the Chapel.

It appears that, in 1575, Tallis and Bird were both organists of the Chapel Royal; but the time of their appointment to this office cannot now be ascertained.

Bird died in the year 1623, leaving a son named Thomas, whom he educated in his own profession.

His compositions are various: those of his younger years were mostly for the service of the church; and they favour strongly the supposition already mentioned in the account of Tallis, that at that time he adhered to the Romish communion. There are three masses of his composition in print.

The "Cantiones Sacre," before mentioned as the joint production of Tallis and Bird, seem to have been the earliest of his publications. He composed also, alone, a somewhat similar work, entitled "Sacrarum Cantionum, quinque Vocum," printed in the year 1589. Besides these, he was the author of "Gradualia, ac Cantiones Sacre" (of which there are two editions, the latter published in 1610), and of "Gradualia, seu Cantionum Sacrarum: quarum alie ad quatuor, alie vero ad quinque et sex Voces editae sunt."

(To be continued.)



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## Miscellaneous.

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**UNITY JOINT-STOCK MUTUAL BANKING ASSOCIATION,**

Incorporated by Royal Charter.

Chief Offices, Unity-buildings, Cannon-street, City. Leicester-square Branch, 1, New Coventry-street, Leicester-square.

Capital, £300,000. £150,000 being paid up. Governor, J. J. MECHI, Esq., Tipster-hall, Kevedon, Essex.

**TERMS OF BUSINESS.**

**CURRENT ACCOUNTS.**—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £300 at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th of June and 31st of December.

**DEPOSIT ACCOUNTS.**—Deposits from £5 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent. under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order,

GEORGE CHAMBERS, General Manager.

## Exhibitions, &amp;c.

**CRYSTAL PALACE.—GRAND**

**HORTICULTURAL FETE.**—The SECOND FLOWER SHOW of the present season will be held on WEDNESDAY and THURSDAY, the 25th and 26th instant. On Wednesday, the 25th, the doors will be opened at 12 o'clock. Admission by season tickets or by payment of 2s. 6d.; children under 12, 3s. 6d. On Thursday, the 26th, the doors will be opened at 10. Admission by season tickets or by payment of 2s. 6d.; children under 12, 1s. Gardeners producing satisfactory evidence of their employment will, on application to the Secretary of the Crystal Palace Company, receive tickets of admission (not transferable) available on the 25th by payment of 2s. 6d. Schedules of prizes may be obtained on application to the Secretary of the Crystal Palace Company. Extra prizes will be given for azaleas if exhibited. For the accommodation of gardeners a special train will leave London-bridge Station at six o'clock, a.m., on Wednesday, the 25th. Trains will run from London-bridge at frequent intervals. Tickets of admission, including conveyance by railway, may be obtained previously at the London-bridge terminus, at the several agents of the Brighton Company, and at the Company's offices, 43, Regent-circus, Piccadilly.

**MR. GEORGE BUCKLAND'S**

**PICTORIAL and MUSICAL ENTERTAINMENT.** Songs and Scenes from the Tempest, having been most successfully received, will be given at the REGENT GALLERY, 69, Regent-street, every evening at 8 o'clock, Saturdays excepted, and on Saturday afternoons at 3 o'clock. Mr. George Buckland will be assisted in the vocal portion of the entertainment by Miss Clara Fraser. Admission 1s., 2s., and dress stalls 3s. Box office open from 11 till 4.

**ROYAL POLYTECHNIC.—Patron,**

H.R.H. Prince Albert.—On Monday, Wednesday, and Friday, at 4 and 9, the Grand Series of Views, after David Scott, as published by Fullarton and Co., illustrating Bunyan's Allegory of the Pilgrim's Progress, with Descriptive Lecture by the Rev. J. B. Brasted. On Tuesday, Thursday, and Saturday, at 3, Lecture by J. H. Pepper, Esq., on the Moon Controversy. On the same days, at 4 and 9, the Historical Entertainment of Kenilworth; and at 3.30 and 8, Performances by Madlle. Mundie on the Cithar, and by Herr Ziron on the Child's Mouth Organ. All the other Lectures on Chemistry, the Electric Light, and Photo-Galvanography, as usual. Daily Exhibition of the new and large Model of Sebastopol, mounting 2,000 guns and mortars.—Admission to the whole, 1s.; children and schools half-price.

**ROYAL PANOPTICON.**

Machinery in Motion.—Model of Sebastopol.—Russian Infernal Machine.—Heinke's Diving Apparatus.—Sub-aqueous Light.—Gigantic Electrical Machine.—Grand Organ Performance by Mr. E. T. Chipp.—Diagrams of Central America and Glimpses of Italy, by Mr. Leicester Buckingham.—Lectures on Chemistry, by Mr. G. F. Ansell, and Natural Philosophy, by Mr. Pastington.—Luminous Fountain, &c. The Spanish Minstrels every evening, at 8.30. Doors open, morning, 12 to 5; evening, 7 to 10. Admission 1s.

**FENTON'S CRIMEAN PHOTO-**

**GRAPHS.**—The Exhibition of 350 Photographs, taken in the Crimea by Mr. ROBERT FENTON, to which is added the collection taken by Mr. Robertson after the fall of Sebastopol, is open daily at the rooms, corner of St. James's-street, entrance Piccadilly, from 10 to 6. Admission, 1s.

**THE NEW SOCIETY of PAINTERS**

in WATER-COLOURS.—The Twenty-second Annual Exhibition is now open at their Gallery, 53, Pall-mall, near St. James's Palace, daily, from 9 till dusk. Admission, 1s. Season Tickets, 5s.—JAMES FAHEY, Secretary.

**MR. ALBERT SMITH'S MONT**

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

**MISS P. HORTON'S (Mr. and Mrs**

T. German Reed) new and popular ENTERTAINMENT, consisting of musical and characteristic illustrations, introducing a variety of amusing and interesting scenes from real life, with English, French, and Italian Songs, every Evening (except Saturday), at the Royal Gallery of Illustration, 14, Regent-street, commencing at Eight o'clock, and terminating at a Quarter-past Ten. Prices of admission, 2s. and 1s.; stalls, 3s., which can be secured at the Gallery during the day. A Morning Performance every Saturday, at Three o'clock. No performance on Saturday evenings.

**NEW ENTERTAINMENT.—Regent**

Gallery, 69, Regent-street.—Mr. GEORGE BUCKLAND has the honour to announce that he continues to give his ILLUSTRATIVE and VOCAL ENTERTAINMENT every Evening at Eight, and on Saturday afternoons at Three. Songs and scenes from the Tempest, fifteen tableaux by living artists, new ballad and new characteristic songs, written and composed for the occasion. The rehearsal of a Melodrama, in character, and other novelties. Mr. George Buckland will be assisted in the singing by Miss Clara Fraser. Admission, 1s. and 2s.; dress stalls, 3s. Booking-office open from 12 to 5.

**LOVE'S LUCUBRATIONS.—Regent**

Gallery.—New Mutative Costumes.—New and Original Music.—New Appointments.—Novel Effects.—Eccentric Patchkettie Polka, by Miss Julia Warman, composed by Mr. Van Noorden.—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 2. Stalls, 5s.; area, 2s.; gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

**EGYPTIAN HALL, Piccadilly.**—The marvellous Mechanical Figures, from the grand Paris Exposition, on View daily, from 11 to 5, and from 7 to 10. The most extraordinary exhibition in the world. Admission, 1s.; reserved seats, 2s. Children half-price.

**MR. W. S. WOODIN'S OLIO** of **ODDITIES**, 50 instantaneous metamorphoses of voice, character, and costume, concluding with an impersonation of Madlle. Rachel as Camille in Les Horaces, TO-NIGHT, and every evening, at 8. Private Boxes and Stalls may be secured in advance, without extra charge.—Polygraphic-hall, King William-street, Charing-cross. A Performance every Saturday morning at 2 o'clock, and evening at 8.

## Musical Announcements.

(Continued.)

**THE QUEEN'S CONCERT ROOMS.** THE VOCAL UNION.—ENGLISH GLEES and MADRIGALS.—Miss Marian Moss, Mr. Foster, Mr. Wilbye Cooper, Mr. Munten Smith, Mr. Winn, and Mr. Thomas, beg to inform the Nobility, Gentry, and Public, that their next CONCERT will take place at the HANOVER-SQUARE ROOMS, on the 25th of June, to commence at Three o'clock. Piano-forte, Mr. W. G. Cousins. Single stalls, 6s. Family Ticket, admitting Four to Stalls, £1 1s. Second seats, 2s. Subscribers' names received by Messrs. Addison, Hoeller, and Lucas, 210, Regent-street, where a plan of the stalls may be seen; Cramer, Beale and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and Mitchell and Co., 33, Old Bond-street. Letters to be addressed to Stanley Lucas, Hon. Sec., 210, Regent-street.

## COMPOSERS ABOUT TO PUBLISH.

—THOMAS LETCHFORD (late Jewell and Letchford), Music Publisher, 17, Soho-square, London, undertakes the printing and publishing of every description of musical works greatly under the usual charges. The works are produced in the best style, combining taste with economy. Attention is also particularly paid to the publishing department. MS. works revised and prepared for press. Estimates given.

**HERR ROBERT GOLDBECK** begs to announce that he will give **THREE MORNING RECITALS** of **CLASSICAL** and **MODERN MUSIC**, at his residence, 30, Upper Charlotte-street, Fitzroy-square, July 2, 14, and 24, at Three o'clock. The valuable services of Madlle. Krall, Mons. Kettenus, Herr Jiron, &c., have been secured. Subscription tickets for the series, 15s.; single admission, 7s., to be had of Herr Goldbeck; and of his publishers, Messrs. Wesel and Co., 18, Hanover-square.

## OLD CHORISTERS' GATHERING.

—THE FIRST ANNIVERSARY MEETING will take place on **TUESDAY, July 1st, 1856.** Programme for the day:—The performing members to meet in the Jerusalem Chambers, Cloisters, Westminster Abbey, at half-past 9 o'clock; the service in the Abbey to commence at 10; Mr. Turle will preside at the organ; the meeting to proceed from Westminster-bridge (Middlesex side) by steamboat, at 12 o'clock, to London-bridge, and leave the London-bridge Railway Station for the Crystal Palace at 12.40; the members to assemble at the Crystal Fountain at a quarter to 4, and then proceed to dinner. Mr. Goss has kindly consented to take the chair at 4 o'clock precisely.

ROBERT BARNBY, Secretary.  
178, Cambridge-street, Finsbury.

## HANOVER-SQUARE ROOMS.—Miss

BINFIELD WILLIAMS' CONCERT will take place on **THURSDAY EVENING, June 26th.** Vocalists—Mme. Rudersdorff, Mme. Bassano, Her Von der Osten, Herr Bokianski; pianoforte, Miss Binfeld Williams (pupil of M. Benedict); violin, Herr Molique; violoncello, Signor Piatti; concertina, Signor Giulio Regondi. Conductor—M. Benedict. Tickets, 7s. each; family tickets, admitting four, £1 1s., to be had at the principal music warehouses. Reserved seats, 10s. 6d., to be had only of Miss Binfeld Williams, 38, Charlotte-street, Portland-place.

**MRS. PAGET** (late Miss Clarke, R.A.M.), Contralto, has arrived in London for the season, and may be engaged for Public and Private Concerts, &c.—Address 35, Judd-street, New-road.

## BEETHOVEN ROOMS, HARLEY-STREET.

CAVENDISH-SQUARE.—Mr. FRANCESCO BERGER begs to announce that his next **MORNING CONCERT** will take place on **WEDNESDAY, 25th June**, to commence at half-past two.—Single tickets, 7s. 6d.; to be obtained of Messrs. Addison, Hoeller, and Lucas, 210, Regent-street.

## BEETHOVEN ROOMS, 76, Harley-

street.—Madlle. EMILIE KRALL begs to announce that she will give a **CONCERT** on **TUESDAY EVENING, July 1**; to commence at Eight o'clock precisely. Vocalists—Herr Reichardt, M. Lefort, Madlle. Emilie Krall. Instrumentalists—Miss Arabella Goddard, Herr Molique, Mr. Osborne, Herr Tedesco, Herr Deichman, M. Pague, M. Thomas, Mr. Regondi. Conductors—Herr Kuhe, Mr. Aguilar, Herr Derffel. Tickets 10s. 6d., reserved seats, 15s., may be had at Madlle. Krall's residence, 8, Cork-street; or of Messrs. Schott and Co., 159, Regent-street.

## MR. WINN begs to inform his

Friends and Pupils that he has **REMOVED** to 35, ARGYLE-STREET, ARGYLE-SQUARE.

## THE ORPHEUS GLEE UNION

will give a **MORNING PERFORMANCE** of their most admired Part Songs, Glee, &c., at the **BEETHOVEN ROOMS, 76, Harley-street, on MONDAY, June 23**, at half-past two o'clock, precisely. They will be assisted by Vocalists—Madlle. Emilie Krall, (from the Grand Opera at Dresden), Miss Fanny Rowland, and Miss Huddart; Mr. W. J. Fielding, and Mr. Frank Bodda. Instrumentalists—Piano-forte, Mr. R. Harold Thomas; guitar and concertina, Signor Giulio Regondi; flute, Mr. B. Wells, R.A.M. (who will perform on Rudall and Co.'s new silver cylinder flute); trumpet, Mr. Distin, S.M. Conductors—Messrs. Thomas Jolley and Charles Blagrove. Reserved seats, 7s.; tickets, 5s.; may be had of the members of the Orpheus Glee Union; at the principal music warehouses; and at Robert W. Oliver's, 19, Old Bond-street, Piccadilly.

W. S. DAVIES, Secretary,  
9, Granby-street, Mornington-crescent.

## MR. VAN PRAAG begs to inform

his Patrons, also Ladies and Gentlemen of the Musical Profession, that he continues the management of Concerts, Matinees, and soirées, as well as the superintendence of bands, choruses, &c. Soliciting a continuance of the Patronage he has of late years received, it will be his constant study to merit the same.

All communications addressed to Mr. Van Praag, at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, will receive immediate attention.

## MR. FRANK BODDA begs to an-

ounce that he will remain in London during the season.—All applications respecting teaching and concert engagements, at his residence, 2, Notting-ham-terrace, York-gate, Regent-park.

## TO AUTHORS and COMPOSERS.

J. H. JEWELL (from Soho-square), Music-Seller and Publisher, having taken the extensive Premises, 104, Great Russell-street, Bloomsbury, is now prepared to undertake every description of Music Engraving, Printing, &c., at the most moderate charges.—Works revised for Press.—Estimates given.

## BROUSIL FAMILY.—ROYAL

GALLERY OF ILLUSTRATION.—It is respectfully announced that a short SERIES of **MATINEES MUSICALES**, by the celebrated youthful BROUSIL FAMILY, will take place every morning, except Saturday, at 3 o'clock. Full particulars to be had of Cramer, Beale, and Co., and at the Gallery of Illustration, 14, Regent-street. Stalls, 3s., 2s., 1s. An evening performance every Saturday at 8 o'clock. Miss P. Horton's entertainment as usual.

## MISS ELIZA HUGHES (R.A.M.),

Soprano: 69, Great Queen-street, Lincoln's-inn-fields.

## Theatrical Announcements.

### THEATRE ROYAL, DRURY-LANE.

—Managers, Messrs. J. H. Tully and F. Kingsbury. —LUCY ESCOTT (Prima Donna) has the honour to announce to her friends and the public, that her **BENEFIT** will take place this evening (Saturday, June 21). The performances will commence with Balfe's opera, **THE BOHEMIAN GIRL**. After which the Fourth Act of **LUCIA DI LAMMERMOOR**, Edgardo, Mr. Augustus Braham. In the course of the evening solos will be performed by Mr. J. Richardson (Pianist to Her Majesty), Mr. Viotti Collins, Solo Violinist at Her Majesty's Theatre, and Miss Medora Collins, Concertina. Lucy Escott will sing an entirely new song, written and composed expressly for her, entitled the "Crimean Heroes; or, Ladies Beware." Words by R. Nicholson; music by J. H. Tully. To conclude with the Second Act of **FRA DIAVOLO**. Tickets and places of Mr. Chatterton, at the Box-office; and of Lucy Escott, 99, Great Russell-street, Bloomsbury. Private Boxes, 10s. 6d., £1 1s., and £2 2s.; stalls, 4s.; dress boxes, 3s.; first circle and pit, 2s.; upper circle and amphitheatre, 1s.; gallery 6d.

### THEATRE ROYAL, HAYMARKET

Under the management of Mr. Buckstone.—Monday and Tuesday, to commence at Seven, **SINGLE LIFE**. After which the Ballet Pantomime of **EL GAMBUSINO**. To which will be added **GRIMSHAW, BAGSHAW, and BRADSHAW**. Concluding with the **POSTMAN'S KNOCK**. On Wednesday, Thursday, Friday, and Saturday, to commence with **MY WIFE'S DAUGHTER**. After which, **THE LITTLE TREASURE**. To be followed by **EL GAMBUSINO**. With **THE RIGHTS AND WRONGS OF WOMAN**. Concluding with **THE DOCTOR IN LOVE**.—Stage-manager, Mr. Chippendale.

### THEATRE ROYAL, HAYMARKET.

Mr. BUCKSTONE respectfully informs his friends and the public, that his **ANNUAL BENEFIT** will take place at this Theatre on Wednesday, July 2nd, 1856, on which occasion will be performed (not acted here these eight years) Shakespeare's Comedy of **TWELFTH NIGHT**. After which will be produced, for the first time, an entirely new Spanish Ballet, the new Music composed by Edward Fitzwilliam, and the new scenery painted by Mr. William Calcott, entitled **LOS CAUTIVOS, o una Noche en El Alhambra**; (the Captives; or, a Night in the Alhambra), in which the Renowned Spanish Dancer, Perea Nena, with Manuel Perez, and a complete Company of Spanish Coryphees will appear. To which will be added, also for the first time, a new Petite Comedy, by the author of "Only a Halfpenny," to be entitled **MR. HUGHES AT HOME**, in which Mr. Buckstone and Miss Blanche Fane will sustain the Characters. After which Mr. Buckstone will address the audience, on the occasion of his Benefit, being the 815th consecutive Night of the Season. With other Entertainments.

### ROYAL PRINCESS'S THEATRE.

—Under the management of Mr. CHARLES KEAN.—On Monday, and during the week, **THE WINTER'S TALE**. Leontes, Mr. C. Kean; Hermione, Mrs. C. Kean.

### ASTLEY'S.

On Monday, and all the week, **THE HORSE** of the **CAVERN**; or, the Mounted Brigands of the Abruzzi, with the novel feature of the Italian Bandits on Horseback, the Neapolitan Dragons, &c., and Mr. W. Cooke's stud of Trained Horses. After which, the **SCENES OF EQUESTRIAN ART** in the **CIRCLE**. Also, Desai's renowned Performing Dogs and Monkeys, as exhibited before Her Majesty. To conclude with **THE FESTIVAL OF PEACE**; or, Honour to the Brave.

## Musical Instruments.

### BISHOP and STARR, ORGAN

BUILDERS, 1, Lisson-grove South, have for Sale several excellent second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

Printed by MORTIMER and DABY, at 140 and 141, Strand, in the Parish of St. Mary-le-Strand, in the County of Middlesex; and published by JOHN SMITH, at 141, Strand, London.—SATURDAY, June 21, 1856.

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